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February 25
1915

1914—TWENTY-FIRST SEASON—1915

CHICAGO
MENDELSSOHN
CLUB

HARRISON M. WILD
Musical Conductor

Second Concert

Thursday Evening, February Twenty-Fifth
Nineteen Hundred and Fifteen

Orchestra Hall

Assisting

Miss Florence Hinkle, *Soprano*
Mr. Calvin F. Lampert, *Pianist*
Mr. Allen W. Bogen, *Organist*

Program Notes by
Mr. Elwood A. Emery

DEACCESSIONED BY
CHICAGO HISTORICAL SOCIETY
PRINTED COLLECTIONS

PROGRAM

1. Strike the Anvil, Make it Sound.....*Alberto Randegger*
2. a. Valentine.....*Horatio W. Parker*
b. Alexander.....*A. Herbert Brewer*
3. a. Du bist die Ruh'.....*Schubert*
b. Auf dem Wasser zu singen.....*Schubert*
c. Ich hab' mir mein Kindel.....*Hermann*
d. Schlagende Herzen*Strauss*
Miss Florence Hinkle.
4. a. Farewell to Minka.....
.....*Russian song harmonized by William Rees*
b. A Toast (to Woman).....*William G. Hammond*
c. Song of the Viking.....*George W. Chadwick*
5. Omnipotence, op. 70.....*Frederick Stevenson*
Incidental Solo by Miss Hinkle.

Intermission.

6. Spring Night, op. 44.....*Max Filke*
Incidental Solo by Miss Hinkle.
7. a. The Northland }
b. Ghosts } Op. 40.....*William Lester*
c. A Song of Joy }
8. a. Life and Death.....*Coleridge-Taylor*
b. Under the Lindens.....*Marschal-Loepke*
c. I know my love.....*Old Irish*
d. Summertime*Ward Stephens*
Miss Hinkle.
9. a. The Chafer and the Flower.....*W. H. Veit*
b. Carpathian Folk Song.....*Patty Stair*
c. Song of May, op. 23, No. 2....*Frank van der Stucken*

STRIKE THE ANVIL, MAKE IT SOUND

Edited by
Karl Benker

Alberto Randegger
1832-1911

Alberto Randegger, composer, conductor and singing master, was born in Trieste, and there received his earlier education. After winning fame as an opera conductor in Austria and Italy, he removed to London in 1854, where for a well-rounded half century he maintained a position of great distinction in the musical world. The origin of his name is interesting. Situated in the extreme south of the grand duchy of Baden, close to the Swiss border, is the little town of Randegg. Here was born an ancestor of the composer, who, when in the course of time he started out to see the world, followed the old custom of exchanging his patronymic for the name of his birth-place.

The composition here presented, in itself a stirring, forceful number, is but one of many fine concerted vocal works by this writer.

Gift of demons, raging fire!
Fiercely blazing in grim ire!
 Hissing, spitting, sparks emit!
 Rushing, roaring, flare and flit!

Now we stir thee, plunging deep,
Till our pulses madly leap!
 Wield the hammer, swing it 'round!
 Strike the anvil, make it sound!

Quaff the goblet's ardent tide.
Laugh at scruples, fear deride!
 Crushing, smiting, naught we spare,
 Dashing, shatt'ring, aught we dare!

VALENTINE

To the Galveston Quartette Society

Charles Granger Blanden
1857

Horatio William Parker
1863 Opus 33, No. 3

Mr. Charles G. Blanden, author of this dainty bit of verse, is a native of Illinois, and is engaged in business in Chicago, with his residence in Oak Park. For one whose mind is engrossed in business cares, his contribution to American literature is remarkable, consisting of no less than six volumes of poetry. His lyrics are occasionally found in the Chicago Evening Post.

In the delightful music written for these lines Mr. Parker displays his art in handling the smaller musical form; it betrays the same polish and refinement which are characteristic of his larger works, and which make his compositions a joy to the cultivated ear.

I would I were a little flow'r
That springeth in thy path;
Its life is one of happiness,
A happy death it hath.

You love it, pluck it, to your lips
You press the modest eyes;
It closes them and falls asleep—
That sleep is Paradise.

O make me, sweet, thy Valentine,
Or I that flow'r shall prove,
Which rude winds shatter pitiless,
And no lips love.

ALEXANDER

*To George Riseley, Esq., and the Mem-
bers of the Bristol Royal Orpheus Society
and the Gloucester Orpheus Society*

Alfred Herbert Brewer
1865

Dr. Brewer (Mus. Doc. conferred by the Archbishop of Canterbury, *honoris causâ*, in 1905) is well known throughout Great Britain as composer, conductor and organist. He is organist and master of choristers at Gloucester Cathedral. His principal compositions are church services and festival Odes and Pastorals. Like other great composers Dr. Brewer occasionally finds vent for his humor in music, and "Alexander" (the words anonymous) is a happy example of his ability in that line, including as it does the introduction of a fragment from Mendelssohn's Wedding March to the line "And so they framed a partnership."

There was a chap who kept a store,
And though there might be grander,
He sold his goods to all who came,
And his name was Alexander.

He mixed his goods with cunning hand,
He was a skillful brander;
And, since his sugar was half sand,
They call him Alex-Sander.

He had his dear one and she came,
And lovingly he scanned her,
He asked her would she change her name,
Then ring did Alex-hand-her.

"Oh yes," she said, with smiling lip,
"If I can be commander,"
And so they framed a partnership
And called it Alex-and-her.

DU BIST DIE RUH'

Franz Schubert

My sweet repose, my soothing peace,
Assuage my woes, ah! make them cease;
Reside with me 'mid joys and sighs.
Thy home shall be my heart and eyes.

Still all my woes to wake no more;
Behind thee close the noiseless door;
Bid grief and pain in haste depart;
Do thou remain to cheer this heart.
Shed o'er my sight thy glorious ray.
Come, heart's delight, come here and stay.

AUF DEM WASSER ZU SINGEN

F. Schubert

Midst the bright sheen of the mirror-like waters,
Swan-like is floating the wavering boat;
Gently along on those glittering waters,
Glideth our spirit away like a boat;
Down from the Heav'ns on the tremulous waters,
Rich tints of evening illume the swift boat.

Over the beauty of each western valley,
Cheerfully greets us the reddening glow;
Under the branches in each eastern valley,
Whispers the reed in the reddening glow;
Gladness from heaven, and peace from the valley,
Breathe o'er the soul in the red evening glow.

Thus disappears on a light, dewy pinion,
Swiftly receding like waters, the time;
Morrrows will vanish on that rapid pinion
Even as yesterday, now, and all time;
Till I, on soaring and radiant pinion,
Vanish away from the changes of time.

ICH HAB' MIR MEIN KINDEL

Hermann

I've put my sweet baby to sleep in his bed,
Bedeck'd with the fairest roses pink and red;
With snow-white clover his locks too adorn,
My baby will sleep till the breaking of morn.
Lulla lullay, lullaby.

I promis'd my baby that dreaming he'd see
Fair angels who'd bring him a shining Christmas tree.
So now, while her watch doth thy mother keep,
Oh hush thee, my darling, my baby, sleep.
Lulla lullay, lullaby.

SCHLAGENDE HERZEN

Richard Strauss

Over mountain and dale went a youth in Spring
Cling clang, loud beat his heart;
He wore on his finger a bright golden ring
Cling clang, loud beat his heart.

Oh meadows so green, oh woodlands so fair,
Oh mountains, oh valleys, how fair;
High up in heav'n with golden beam
The glorious sun gilds each murmuring stream.
Cling clang, loud beat his heart.

Merrily the youth thus hastened along,
Cling clang, loud beat his heart.
Culled many a flower, sang many a song,
Cling clang, loud beat his heart.

Over mountains and valleys the soft winds blow,
Over mountains and woodland they whisper low;
My heart with fond love is all aglow,
For thee, sweet maid, where e'er I go.
Cling clang, loud beat his heart.

Mid the flowers of the meadow a maiden stands,
 Cling clang, loud beats her heart,
Shielding her eyes with her tiny white hands.
 Cling clang, loud beats her heart.

Through meadows and woodlands,
O'er mountain and valley he comes,
The lad I love ah, so dear, he hastens along;
Oh that he were here!
 Cling clang, loud beats her heart.

FAREWELL TO MINKA

Russian Song

*Harmonized by
William Rees*

Russia, with its hordes of people just emerging from the darkness of ignorance and superstition, with its tremendous distances and its numerous little clusters of peasants leading an isolated life, is a fertile field for the folk-song—that voice of the common people, coming down to us from centuries gone by. “Farewell to Minka” has all the characteristics of the Russian song—the plaintive minor melody, the limited compass, suited to the crude voice, and the marked rhythm. The words represent a dialogue between a lover and his mistress on the eve of parting, and in the solo form may have been sung by two voices, one after the other.

Enquiry establishes the fact that William Rees is the *nom-de-plume* of Max Vogrich, the pianist and composer, who now resides in London. Vogrich was born in Transylvania in 1852. In 1878 he toured the United States with Wilhelmj, the violinist. From 1886, for several years he lived in New York, where he was connected with Schirmer's publishing house.

Minka, I must go tomorrow,
Ah! thou know'st not half my sorrow;
When shall I some comfort borrow,
 When afar from thee?

Dull will seem the bright sun yonder
While alone and sad I wander,
Growing, spite of absence, fonder,
Minka mine, of thee!

Never shall my love forsake thee,
Though my songs no more awake thee,
Still my greetings shall o'ertake thee,
Grant me then one pray'r!

After many a slow moon's waning,
If once more my home regaining,
Let me find thee, love, remaining
Faithful still, and fair.

Oh, my Olaf, must we sever?
I will think of thee forever;
Song and dance shall tempt me never,
Pale my cheek will be.

And through long nights wakeful lying,
When the winds around are sighing,
I shall ask them if in flying
Thee they chanced to see.

Now my gay songs all unlearning,
I must wait with anxious yearning,
But with thee again returning
Joy once more will shine.

What though all my youthful graces,
Cruel time meanwhile effaces,
Spite of sorrows, scars and traces,
Thou wilt still be mine.

A TOAST (to Woman)

*To Mr. Arthur D. Woodruff
and
The University Glee Club of New York*

Edward Coate Pinkney
1802-1828

William G. Hammond
1875

Mr. William G. Hammond, who now resides in New York, is one of the most prolific of our younger composers, especially in vocal music. Some of his best compositions are for male chorus, and several of these have found favor with the Chicago Mendelssohn Club.

Mr. Edward Coate Pinkney, writer of this gallant verse, was born in London, of American parents, his father being minister to England at the time. He was brought to the States in 1811. In 1825 he published a volume of verses in which the following poem appeared under the title "A Health." The same year he was appointed professor of rhetoric and *belles lettres* in the University of Maryland. In 1827 he became editor of "The Marylander," a political paper established in the interests of John Quincy Adams, and served with distinction until his life was snuffed out in 1828.

A few of Pinkney's poems, including "A Health," still figure in American literature. The original lyric contains five stanzas, of which the third and fourth are omitted in this song.

I fill this cup to one made up
Of loveliness alone—
A woman, of her gentle sex
The seeming paragon;
To whom the better elements
And kindly stars have given
A form so fair, that, like the air,
'Tis less of earth than heaven.

Her ev'ry tone is music's own
Like those of morning birds,
And something more than melody
Dwells ever in her words;

The coinage of her heart are they
And from her lips each flows,
As one may see the burden'd bee
Forth issue from the rose.

I fill the cup to one made up
Of loveliness alone—
A woman, of her gentle sex
The seeming paragon.
Her health! and would on earth there stood
Some more of such a frame,
That life might be all poetry
And weariness a name.

SONG OF THE VIKING

To Mr. Benjamin L. Knapp

Louisa T. Craigin
1837-1886

George Whitfield Chadwick
1854

George W. Chadwick, director of the New England Conservatory of Music in Boston, is one of the most distinguished of our contemporary American composers. One of his compositions is the music for the *Columbian Ode*, sung at the opening of the World's Fair at Chicago in 1893. The "Song of the Viking" was published in 1882, shortly after Chadwick's return from three years of foreign study; and now, after thirty-three years of popularity, it has been translated into German and is to be performed with orchestra by the *Concordia Männergesangs-Verein* in Leipzig, of which Mr. Chadwick was formerly a member.

Mrs. L. T. Craigin, the writer of this poem, spent her life in Boston and its environs where for many years she was active in literary circles. Besides her own poems she translated many songs from the German, French and Italian, and also wrote essays, short stories, musical criticisms and book reviews.

I'm a Viking bold and my throne of old
Was a good ship strong and stout;
On the battle plain of the pathless main,
Death and I've had many a bout.

On the storm rides he, o'er the raging sea,
Every wave a crested knight:
But the Vikings dare his dominion to share,
We defy him in all his might.

When the tempest loud, howls thro' sail and shroud,
Then the Viking laughs with glee;
'Mid the wind and wave he's a monarch brave,
For the Viking's king of the sea.

Tho' the sea afraid, calls the rocks to aid,
And above him the surges leap,
Yet the Viking's throne still remains his own;
He is king of the lower deep.

OMNIPOTENCE

*To my Friend Harrison M. Wild
and the
Chicago Mendelssohn Club*

Isaiah LII:9

Isaiah XXVI:4

Psalms CXLVII:5 to 18

Frederick Stevenson

1845 *Opus 70*

Mr. Frederick Stevenson was born and reared in Newark, England. Equipped with a splendid musical training, he spent fifteen years of glorious activity in London, as organist, choir-master, conductor and composer. In 1883 he removed to Denver, where he was offered the important post of Precentor of St. John's Cathedral. Eleven years later he transferred his activity to Los Angeles, and at present he resides in Santa Barbara.

While Mr. Stevenson is best known in the field of church music (his published sacred works number over fifty), he has also written freely in the song sphere, the more notable being "The Salutation of the Dawn," "Light" and "O Radiant Hour," and with especial success in secular choral form, such as the "Viennese" and "Italian" Serenades, "Idylle Mongolienne" (sung by the Chicago Mendelssohn Club), "Dance of the Fays," "Ariel" and "May-Day," as also works for orchestra.

On the fly-leaf of "Omnipotence" is inscribed the following sentiment, in the composer's own hand-writing :

To Harrison M. Wild, in unbounded admiration of his distinguished achievements as director and organist, and as evincing in some slight measure the high personal regard of his fellow-musician and friend.

(Signed) FREDERICK STEVENSON.

Santa Barbara, Calif., May, 1914.

Break forth into joy, for in the Lord
Jehovah is everlasting strength.
Sing unto the Lord, O sing with thanksgiving :
Sing praise upon the harp unto our God.

He casteth forth his ice like morsels :
Who can stand before his cold ?
He sendeth out his word and melteth them :
He lifteth up the meek :
He casteth the wicked down to the ground :
He covereth the heaven with clouds :
He maketh the grass to grow upon the mountains :
He causeth his wind to blow and the waters flow :
He giveth snow like wool :
He scattereth the hoar-frost like ashes :
He maketh peace in thy borders and filleth thee
with the flour of wheat.

Great is our God, and great His power.
Sing unto the Lord, O sing with thanksgiving.
Amen, Amen.

SPRING NIGHT

Anna Esser
English version by
Dr. Th. Baker

Max Filke
1855. *Opus 44*

Max Filke was born in Silesia, and obtained his early musical training under the cantor of the Breslau Cathedral, later studying at Ratisbon and Leipzig. After serving for several years as choir director at Strassburg, and conductor of the Cologne Liederkreis, he became Cathedral Kapellmeister at Breslau (1891) and teacher in the Royal Academic Institute for Church Music (1893), being appointed Royal Music-Director in 1899. He occupies a leading position among present-day Catholic church composers, and has also written numerous excellent secular choruses for male and for mixed voices.

"Spring Night" is a beautiful tonal picture, written in the old style, seductive in melody, of stable tonality, and adequate as a musical interpretation of the text.

How dewy the night, and the roses how sweet!
Low billows are whispering lightly,
Where dancing upon them with silvery feet
The moonbeams are glancing so brightly.

Now bending the birches are sighing beyond,
And lowering fir trees are swaying,
And thro' yonder reeds, by the slumbering pond,
Night-revelling Nixies are playing.

Borne fondly on breezes in wayward career,
Hie far-away songs ever onward,
And wafted on gossamer clouds in the air,
How golden the dreams floating downward.

Ah, then as a vision of tender delight,
Dreams of my soul came before me,
And onward to thee in their heav'n-soaring flight,
Thro' time and space airily bore me.

Full many an image of love most rare,
Me-thought in thy slumber I'd weave thee,
Press lip upon lip as if never aware,
Then float away smiling and leave thee.

O vision of joy in the calm Spring night,
How bindest thou every emotion!
Ah, weave it yet longer with marvelous might,
Thy spell of fond love and devotion.

THE NORTHLAND
GHOSTS
A SONG OF JOY

*Dedicated to Harrison M. Wild
and the Chicago Mendelssohn Club*

Thomas William Lester
1889 *Opus 40*

Mr. William Lester was born in Leicester, England, but came to the States at the age of thirteen, and since 1908 has resided in Chicago, where, under competent teachers he has made an advanced study of theory and composition, as well as organ and piano technique. Mr. Lester is an unusually fertile composer for one so young, his works including a ballad for soli, chorus and orchestra, a sacred cantata, several suites for strings, over 200 songs and part-songs, numerous anthems and many separate pieces for piano and organ. In this interesting group of songs the composer displays a true musicianship, not only in his mastery of technique, but in his ability to give musical expression to the various nuances of the poetic lines.

Miss Dorothy Potter, the writer of "The Northland," is a Chicagoan by birth, and spent all of her life here until a year ago, when her parents moved to Seattle. She is a graduate of the University High School, and took a partial course at the University of Chicago. Although, in the lyric here given, Miss Potter evinces an exceptional talent for poetry, the young lady writes that her work usually is play-writing.

Henry de Vere Stacpoole (b. 1865), the English writer and publicist, was born in Dublin, educated at Malvern College and resides in Chelmsford, Essex. He has travelled much and far, assisting in several deep-sea expeditions. His publications are numerous and have been translated into several foreign languages. He is also a contributor to a number of periodicals, including *World's Work* and *The Outlook*. The little poem, "Ghosts," was published (1910) in a tiny volume entitled *Poems and Ballads*.

Thomas Heywood (1575?-1650?), the celebrated English dramatist, had been engaged as an actor before Queen Elizabeth's death, in 1603. From acting he turned to writing plays, and was in the hey-day of his glory through the reigns of the two Stuarts, James and Charles. He was a most prolific writer, boasting in 1633 of having had "an entire hand, or at least a main finger" in 220 plays, only 23 of which survive.

The "Song of Joy" occurs in his tragedy entitled the *Rape of Lucrece*, acted in 1603 and printed in 1608. This work is described as "a ready but commonplace refashioning of an immortal story, inexplicably destroyed, in its tragic and pathetic possibilities by the intrusion of the songs—some as ribald as others are exquisite—of 'the merry Lord Valerius.'"

THE NORTHLAND

The Northland wakes.
For her icy breast the sun in spring-time love has kissed;
And the breath of the sea blows away the mist
That shrouds her darkling shores.

The Northland lives.
On the grassy lea, the pulsing whisper of flow'r and tree
Fills the open void from sky to sea,
And Love is warm and young.

The Northland sleeps!
'Neath a sullen sky the angry waves are dashing high,
And the storm sings in tune to the seagull's cry—
And Love is cold and dead!

GHOSTS

Gone is the rain, no flower the garden graces;
Over the world the skies of winter harden;
Pale at my pane the frost flowers press their faces,
Ghosts that half veil the ruins of my garden.

And as they press, so press those other faces,
Pale at the pane half veiling Life's December—
Ghosts without stain
Of loved ones I remember.

A SONG OF JOY

(From the edition of Heywood's plays, dated 1638)

Packe cloudes away, and welcome day,
With night we banish sorrow;
Sweete Ayre blow soft, mount Lark aloft,
To give my love good morrow.
Winges from the winde, to please her minde,
Notes from the Larke ile borrow;
Bird prune thy wing, Nightingale sing:
To give my love good morrow.
To give my love good morrow,
Notes from them all ile borrow.

Wake from thy nest, Robin red-brest,
Sing Birds in every Furrow,
And from each bill, let Musicke shrill,
Give my faire love good morrow:
Blacke-bird and Thrush, in every Bush,
Stare, Linnet, and Cock-sparrow,
You pretty elves, amongst yourselves,
Sing my faire love good morrow.
To give my love good morrow,
Sing Birds in every Furrow.

LIFE AND DEATH

S. Coleridge-Taylor

To look for thee—cry for thee—
Sigh for thee,
 Under my breath,
 To clasp but a shade
 Where thy head hath been laid
It is death.

To long for thee, yearn for thee, burn for thee,
 Sorrow and strife.
But to have thee, to have thee
And hold thee and fold thee,
 It is life.

UNDER THE LINDENS

C. Marschal-Loepke

Under the lindens lately sat a couple, and no more, in chat;
I wonder'd what they could be at,

 Under the lindens.
I saw four eyes and four lips meet,
I heard the words "how sweet, how sweet!"
Had then the fairies given a treat
 Under the lindens?

I ponder'd long and could not tell,
What dainty pleas'd them both so well.

 Bees!
Was it your hydromel?
 Under the lindens
How sweet.

I KNOW MY LOVE

Old Irish

Arr. by C. Villiers Stanford

—
“I know my love by his way o’ walkin’,
And I know my love by his way o’ talkin’,
And I know my love drest in a suit of blue,
And if my love leaves me what will I do-o-o?”
And still she cried, “I love him the best,
And a troubled mind, sure, can know no rest.”
And still she cried, “bonny boys are few,
And if my love leaves me what will I do-o-o?”

There is a dance house in Maradyke,
And there my true love goes every night,
He takes a strange one upon his knee,
And don’t you think now that vexes me-e-e?”
And still she cried, “I love him the best,
And a troubled mind, sure, can know no rest,”
And still she cried, “bonny boys are few,
And if my love leaves me what will I do-o-o?”

If my love knew I could wash and wring,
If my love knew I could weave and spin,
I’d make a coat all of the finest kind,
But the want of money, sure, laves me behind.”
And still she cried, “I love him the best,
And a troubled mind, sure, can know no rest,”
And still she cried, “bonny boys are few,
And if my love leaves me what will I do-o-o?”

SUMMERTIME

Stephens

O spirit of the summertime,
Bring back the roses to the dells,
The swallow from her distant clime,
The honey-bee from distant cell;
Bring back the friendship of the sun,

The gilded evening calm and late,
When weary children homeward run
And peeping stars bid lovers wait;
Bring back the singing and the scent
Of meadowlands at dewy prime;
O bring again my heart's content,
Thou spirit of the summertime.

THE CHAFER AND THE FLOWER

English words by
Charles James Sprague

Wenzel Heinrich Veit
1806-1864

This bewitching composition, remarkable alike for the dainty beauty of the music and the nonsense of the words, has been sung for years in the Vaterland under the cognomen "Der Käfer und die Blume."

Veit was a Bohemian composer of instrumental and vocal music. He was almost entirely self-taught, while a student at the University of Prague. He studied law and became president of the District Court at Leitmeritz, near his birth-place. His chamber-music is of sterling merit.

A chafer old, one morning
Around the garden flying
A pretty flow'r espying
To her he made his way,
And said, all golden glowing,
"I have the earth forsaken,
My airy flight have taken;
So love me now, I pray."

The little flower answer'd:
"I know of others slender,
And beautiful and tender,
So you can spare your hum."
Then saw the chafer o'er her
A butterfly go hover,
A **young** and gallant lover,
And was with fury dumb.

CARPATHIAN FOLK SONG

Patty Stair

Miss Patty Stair, who wrote both the words and music to this number, was born in Cleveland, Ohio, where she now resides, and there received all her musical training. She is director of the departments of piano, organ and theory in the Cleveland Conservatory of Music and in the University School. Besides being a concert pianist, she is organist of the First Methodist Church. In 1914 she was made a Fellow of the American Guild of Organists.

Miss Stair has published a goodly list of songs, part-songs and anthems, and a cantata for children. Still in manuscript are compositions for organ, for piano, a musical comedy for High School students (produced in Cleveland in 1914) and a decidedly ambitious three-act light opera.

The "Carpathian Folk Song" is described by the composer as "a modified Hungarian Czardas, on original themes." It was first sung by the Mendelssohn Club of New York, in February, 1910, and since then has been presented in various parts of the country. This gifted lady also writes the verses for her songs, and contributes articles on musical subjects to papers and magazines.

It is noteworthy that on the scene of this sweet, pathetic song, viz., the Puszta or great Hungarian plain, protected on the northeast by the Tatra mountains, is now being enacted an important portion of that great struggle which is rending Europe.

Said my sweetheart in the autumn
When we bade farewell with kisses,
We will wed when comes the springtime
Back to Tatra's rugged mountains,
When the snow fields come cascading,
Bursting forth in icy fountains,
In the spring, my darling.

Rains are pelting, snows are melting,
Floods are gushing, winds are rushing,
Broad winged falcons high are soaring,
Now the sun, its rays down-pouring,
Wakes the Tatra's dim recesses
With its warm and glad caresses—
Ah, 'tis spring, my darling.

Blue the violets on the Puszta,
By the overbrimming river;
Blue my sweetheart's eyes in autumn,
When we bade farewell forever.
To the Tatra comes the springtime,
To my heart she cometh never;
Where art thou, my darling?

SONG OF MAY

To Arthur Claassen

Johann Wolfgang von Goethe
1749-1832

Frank van der Stucken
1858 Opus 23, No. 2

English version by
Dr. Th. Baker

This lyric by Goethe, beginning:

Wie herrlich leuchtet
Mir die Natur!
Wie glänzt die Sonne!
Wie lacht die Flur!

is entitled "Mailed," and was first published in 1775. It is a spontaneous outburst from the great poet's throbbing heart, penned in those lusty days of his youth, when all the world seemed rosy. Its buoyant lines radiate joy like eternal sunshine, potent to thrill the breast of every reader throughout time.

Van der Stucken, the distinguished American composer, since resigning his post in Cincinnati, has acted as conductor of the Royal Opera at Antwerp. At present, however, he is lost in the maelstrom of the great struggle.

This composer evidently felt the magic spell of the master-poet, for his virile setting, with its rich harmonies and pulsating rhythm, gives splendid tonal utterance to the keen note of jubilation so apparent in the lyric.

How Nature smiles on me
Everywhere!
How bright the sunshine,
The fields how fair!

A thousand blossoms
On bending sprays,
A thousand voices
On woodland ways,

And glad rejoicing
In every breast!
O Earth! O sunshine!
O joy so blest!

O love, O rapture!
All golden bright
As clouds of morning
O'er yonder height!

Thy glorious blessing
The field hath kiss'd,
The wide creation
In flow'ry mist!

O Maiden, O Maiden
Mine own thou art!
Thine eyes betray me
Thy loving heart!

So loves the skylark
His songful flight,
And morning flowers
The dews of night,

As I do love thee
With ardent blood,
Thou who dost give me
On youth's full flood,

New songs for singing,
New pow'r to move,
Be ever happy,
As now in love!

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HARRISON M. WILD, Musical Conductor

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42
C45
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1915
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